

# FRENCH ICE

FEATURING **CARMEN CRU**



# A NOTE FROM THE PUBLISHER

You've seen it in The Comic Buyer's Guide, you've read about it in various "fan" publications, and you've probably discussed it with some of your friends. I'm talking about a conspiracy here, people, and it's called CENSORSHIP. It is a conspiracy to take away some of our basic rights, such as the right to think and write as we see fit as fellow human beings! **The right to create.**

This is not a new thing. It has been fought on many levels in the entertainment industry for years. Books have been banned, and writers and artists have had terms dictated to them before. The difference, for you, the reader is that this time they are attacking something near and dear to us...comic books.

We have complained, both creators and readers, for the last ten years that comics are not taken seriously enough, that our own personal cultural heroes are going unrecognized by the "world outside". Well, guess what, folks; they have noticed, and the result isn't quite what all of us had in mind! Suddenly we are no longer producers and consumers of "third-rate children's literature". Suddenly we are producers (and consumers) of "pornography".

What to do about this new perception of our medium is up to each of us. For creators in the field, it may mean making a stand about their rights as individuals. Producing comics is, after all, how they make their living. It is also their forum to state their opinions. I think that enough has been said about that. We all know where the Frank Millers and the Chris Claremonts stand regarding the First Amendment. My question is, where do you stand?

You have spent the last ten years telling the creators, and the publishers, that you were ready for more adult themes in your reading. You told the artists and writers. We listened to you tell us how you were all grown up and could appreciate something besides basic fistfights...you wanted something more. So we gave it to you. Retailers were told that, with an older reading audience, they could attract buyers who had more money to spend. And we were right, as the growth of the market proves. All we ask in return now is that you support us when we want to do something more. There are people in the field putting their livelihood on the line, and all I ask is that you use your judgement in what you support.

There are people starving in Africa, and there are workers fighting for better working conditions in America. There are Blacks fighting for the right to live in equality in South Africa. When your support was asked for to aid these important causes, I'll bet you gave it. This kind of support simply takes a little more of your time and a different kind of sacrifice. These are your cultural heroes at risk here, and this is your fight as well as ours.

Ten years ago we were told not to make waves about little things like the rights of a creator to own his own creation. Some stayed and fought the battle in the Corporate offices, and others took off and formed their own places to create. Places where the artists could control their own creations. We thought we had that battle won but it sometimes seems like it never ends. Now the battle continues with forces from outside the field. We fought to create an industry where the artists could continue to grow, and instead we are finding the basic rights of our artists to speak out being questioned anew. The question of who is behind this is an editorial in itself, and not really important here. But what we can do about it is! a question that is being addressed to each one of you. You, our readers, can give the creators the protection they need, by simply being an informed consumer.

When you walk into your local comic shop, don't just buy whatever catches your eye. (Didn't you boycott grapes during the strike? I'm sure that didn't change the fact you liked them.) Support these artists who are taking a stand, and listen to what they are saying. This is still a small enough industry that what you do matters. You asked for the kind of work that only comes with true creative freedom. There is whether you have the same integrity that the writers and artists you so admire have shown. Or are fans just all talk and no action?

Here is a chance for you to prove where you stand. Every time a book is produced that pushes the boundaries of what is "acceptable", retailers and distributors are left vulnerable to the whims of their local authorities. They can be arrested, have their shops closed down, or fall victim to any number of other ways of legally harassing them. They can be forced to cooperate with the censoring of comics, simply because they cannot afford the price of refusal. And what's saddest is, they may not even know they have a choice.

Even now, a group of concerned artists is meeting to discuss the fine points of putting together what is, in essence, a "protest book" designed to raise funds and raise the consciousness of the retailers, distributors, and you, our reader. The money raised would go towards a fund which would help pay for any legal costs incurred by a publisher, artist, retailer or distributor as the result of any actions taken by them for protection against censorship and control by outside forces. This fund would help support the people who are on the front lines. I'm not going to say yet who will be working on the book. The issue goes beyond that. I'm challenging you, our readers, to put your power behind this and support this project. Write and tell all the publishers that you have heard about this project. Write to your local comic shop and tell them you will support this book. If you own a shop by all means read this book. Keep yourself informed. Get yourself involved. The time has come for you to do something. The time has come to use your power.

Deni

## FRENCH ICE

FEATURING GARNY GRI

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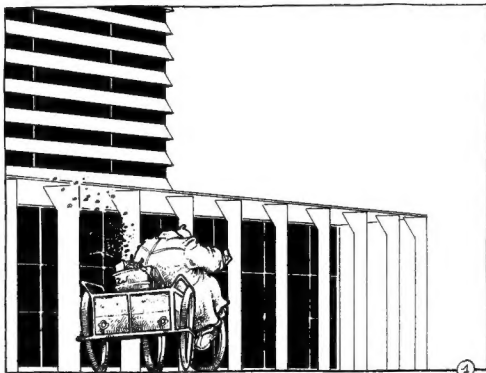
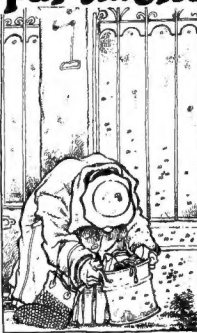
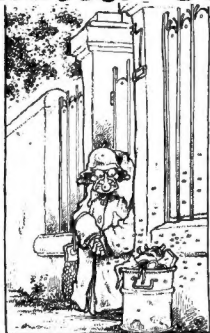
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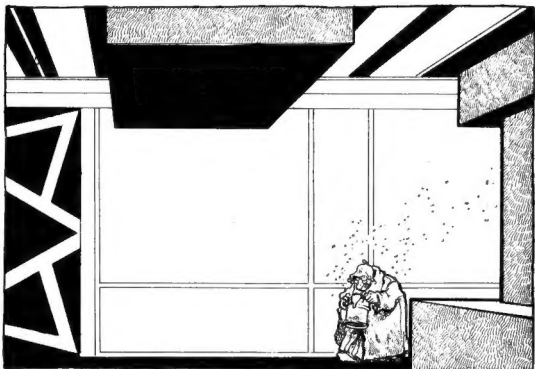
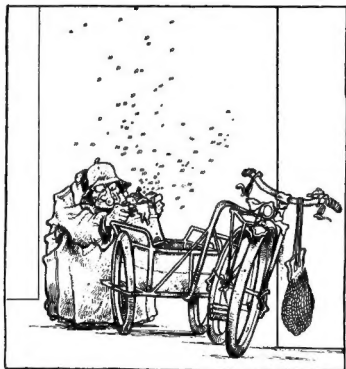
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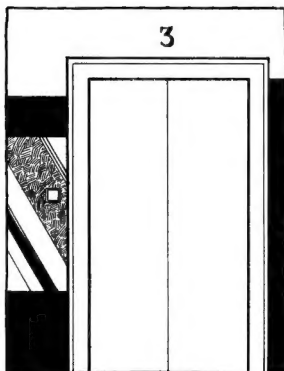
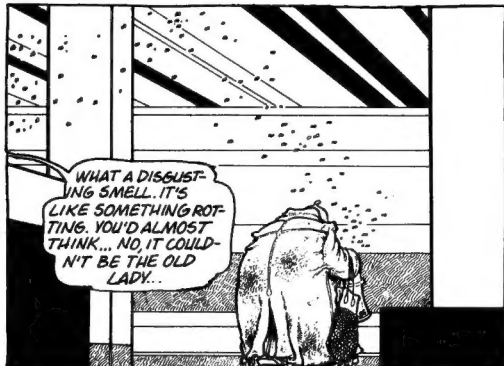
CARMEN CRIU.

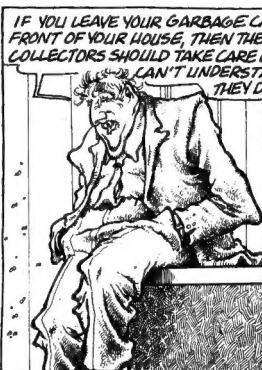
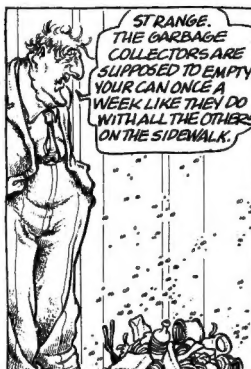
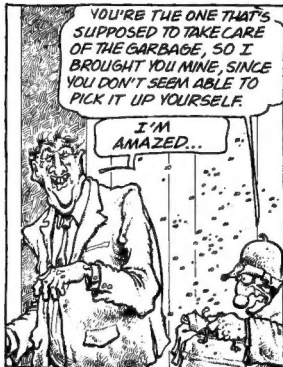
# The Sanitation Department











TO GET TO MY HOUSE, YOU HAVE TO GO DOWN THE STAIRS AND ACROSS THE COURTYARD. BECAUSE THE GARBAGE TRUCK CAN'T DO IT, THEY DON'T EMPTY MY CAN. THAT'S WHY I BROUGHT IT HERE SO THAT YOU CAN SEE FOR YOURSELF.



IF YOU LIVE DOWN A FLIGHT OF STEPS AND ACROSS A COURTYARD, THERE'S NOTHING THAT STOPS YOU FROM PUTTING YOUR GARBAGE CAN IN THE STREET LIKE EVERY ONE ELSE.



I'M AN OLD WOMAN. I'M NOT GOING TO CARRY MY GARBAGE ALL THAT WAY JUST TO PUT IT IN THE STREET WHEN I PAY TAXES TO HAVE IT PICKED UP AT MY HOUSE, WHICH THEY DON'T.



BUT IF YOU COME ALL THE WAY HERE WITH YOUR TRASH CAN, WHY...OR IF YOU DON'T FEEL YOU'RE STRONG ENOUGH, WHY DON'T YOU ASK SOMEBODY TO HELP YOU?



I DON'T HAVE TO ASK ANYBODY ANYTHING. MY CAN IS IN FRONT OF MY HOUSE, WHERE IT'S SUPPOSED TO BE. YOUR MEN HAVE TO DO THEIR JOB. THAT'S ALL. IT'S UP TO THEM TO GO OUT OF THEIR WAY, NOT ME.



YOU KNOW, WHEN IT COMES TO GARBAGE COLLECTION, IT'S REALLY DIFFICULT TO TAKE CARE OF EACH SPECIFIC CASE. WE'D NEVER SEE THE END OF IT. WHAT IF EVERYONE ASKED US TO...



EVERYONE'S NOT ASKING. IF YOU DON'T WANT TO TAKE CARE OF MY GARBAGE, I'M GOING TO TELL THE HEALTH DEPARTMENT. THEY'LL SUE YOU AND WE'LL SEE WHO'S RIGHT.

THIS IS INCREDIBLE, JUST INCREDIBLE.



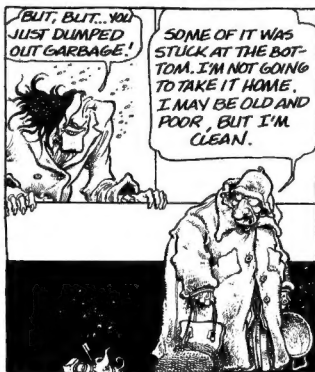
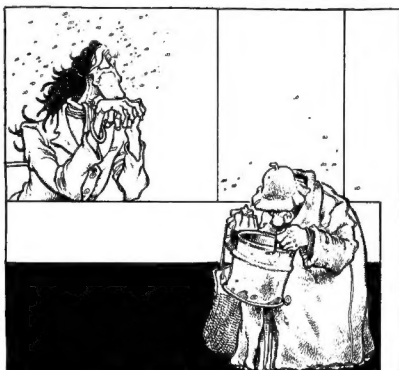
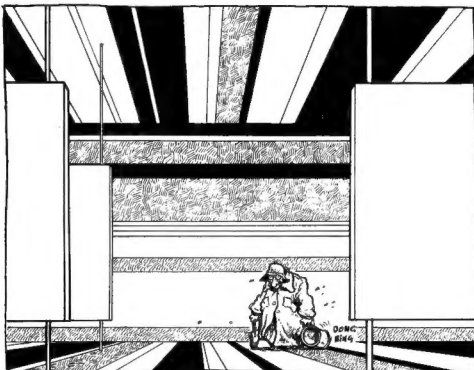
I'M LEAVING NOW. IF YOUR MEN CONTINUE TO IGNORE ME, YOU'LL SEE ME NEXT WEEK WITH MY GARBAGE. I'VE GOT TO EMPTY MY CAN SOMEWHERE, SO I MIGHT AS WELL DO IT IN THE RIGHT DEPARTMENT.

THIS IS CRAZY, TOTALLY CRAZY.



MISS, WILL YOU BRING ME A BROOM AND A PAN? THERE'S A MESS THAT NEEDS TO BE CLEANED UP OFF MY RUG...







# The visit.



HULLO, AUNTIE!  
MERRY  
CHRISTMAS!  
HAPPY NEW YEAR!



MERRY  
CHRISTMAS, I  
SAID! AIN'T YOU  
GOT NOTHING  
FOR ME?

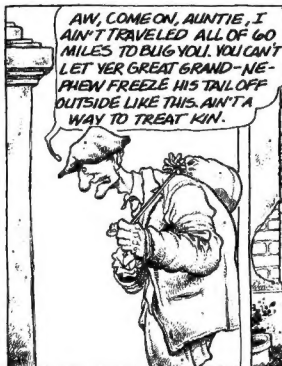


DON'T GET SMART.  
YOU ALREADY TRIED  
THAT ONE ON ME  
TWO MONTHS AGO.

OH, YOU  
REMEMBER?  
YER OLD, BUT  
YER HEAD'S  
STILL GOOD,  
HUH?



IF THAT'S THE  
ONLY THING YOU'VE  
GOT TO SAY TO ME,  
YOU COULD HAVE  
SAVED YOURSELF  
THE TROUBLE.



AW, COME ON, AUNTIE, I  
AIN'T TRAVELED ALL OF 60  
MILES TO BUG YOU. YOU CAN'T  
LET YER GREAT GRAND-NE-  
PHEW FREEZE HIS TAIL OFF  
OUTSIDE LIKE THIS. AIN'T A  
WAY TO TREAT KIN.



KIN SHOULD  
STAY AWAY.  
THAT'S WHAT  
KIN SHOULD  
DO.



SORRY, AUNTIE, I AIN'T  
KISSIN' YOU 'CAUSE YER FACE  
SCRATCHES. ALL OLD FOLKS,  
DO. BUT MERRY CHRIST-  
MAS ANYWAY!



WELL, YOU'VE STILL  
GOT ALL YER MAR-  
BLES. I AIN'T GONNA  
WISH YOU BETTER  
HEALTH 'CAUSE AT  
YER AGE IT DON'T  
MATTER NONE.

WIPE YOUR  
FEET. YOU'VE  
GOT COW SHIT  
ON YOUR  
SHOES.

I FORGOT TO CLEAN 'EM WHEN I LEFT THE FARM. I WAS GONNA BRING YOU SOME VEGETABLES AN' A CHICKEN, BUT ALL OF THEM DIS-ASTERS THIS YEAR RUINED EVERYTHIN'.



BESIDES, AT YER AGE YOU CAN ONLY EAT CREAMED CARROTS AN' STUFF LIKE THAT, HUH? SO IT'D BE PRETTY DARN USELESS TO YOU. YOU'D GET THE RUNS IF YOU TRIED TO EAT IT.



AND SINCE YER AL-READY SKINNY, YOU DON'T HAVE NOTHIN' LEFT TO LOSE. YOU'D ONLY HAVE SKIN AN' HAIR LEFT. HA! HA!



I SAID MERRY CHRISTMAS, AUNTIE. YOU SURE YOU AIN'T GOT NOTHIN' FOR ME?



CRIPES, SHE'S STILL GOIN' STRONG, THE OLD CON.

LIFT YOUR FEET. YOU MADE A MESS.



HEY, AUNTIE, YOU GOT YER SOCIAL SECURITY CHECK TODAY, HUH? I KNOW YOU DID. I SAW YOU WITH THE DOUGH EARLIER.

YOU FOLLOWED ME?



HELL, NO. I WAS JUST PAS-SIN' BY. I'M SORT OF BROKE, BUT SINCE I'M IN TOWN, I'M GOIN' TO PARTY. I'LL BUY A COUPLE OF GIRLS SOME DRINKS, Y'KNOW. THEY DRINK A LOT, GIRLS, AND IT COSTS BIG BUCKS.



I STILL COME TO SEE YOU. AIN'T I A GOOD NEPHEW? DON'T THAT DESERVE A LITTLE SLUM-THIN'? WHERE'D YOU PUT THE DOUGH?







BEES!! OH, SHIT! BEES! THEY'RE STINGIN'!! OUCH! CALL 'EM OFF, AUNTIE, I'LL CROAK!!



THEY STING! SHIT! I SHOULD'VE GUESSED... OLD COW!!



JEEZ, I'M SWOLLEN ALL OVER! AW, SHIT, MY WHOLE NIGHT'S SCREWED!



GET OFF! LEMME GO!!



I COULDN'T OPEN IT FOR THREE MONTHS. THEY'D GLUED IT SHUT WITH MONEY. I NEEDED SOMEONE STRONG TO OPEN IT.

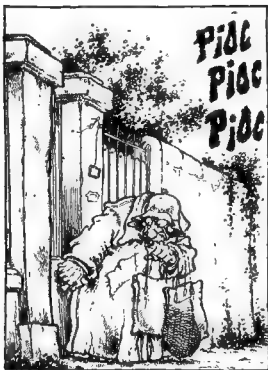


I COULDN'T EVEN PUT MY MONEY IN THERE ANYMORE. THERES NO BETTER PLACE. TOO MANY CROOKS AROUND..

# The Workman and the Old Lady

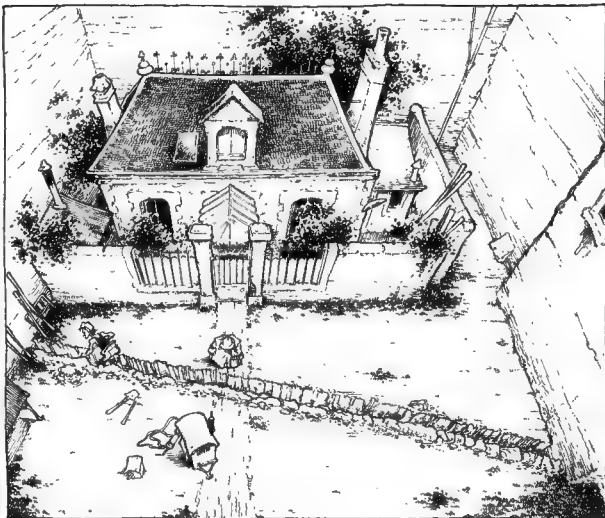






I HAVE TO GO OUT. WHAT'S THIS HOLE DOING HERE?

IT'S A TRENCH, GRANNY. IT'S FOR THE GAS LINES. DON'T WORRY.



EVERYTHING'S TORN UP. HOW AM I GOING TO GET ACROSS IT?

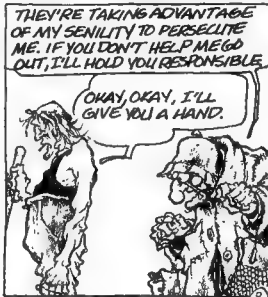
JUST STEP OVER IT. IT AIN'T VERY WIDE.



YOU'RE CRAZY, I CAN'T DO THOSE KIND OF GYMNASTICS AT MY AGE.

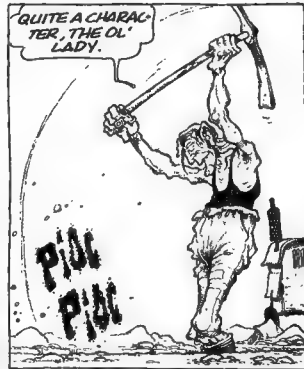


THEY TOLD ME THERE WAS AN OLD LADY WHO LIVES IN A SHACK IN THE COURTYARD, SO I DIDN'T BOTHER BRINGING ANYTHING TO COVER THE TRENCH. SO, THE OL' LADY, THAT'S YOU?



THEY'RE TAKING ADVANTAGE OF MY SENILITY TO PERSECUTE ME. IF YOU DON'T HELP ME GO OUT, I'LL HOLD YOU RESPONSIBLE.

OKAY, OKAY, I'LL GIVE YOU A HAND.



DON'T PUT ME DOWN. YOU'VE  
HURT MY BACK. YOU'VE GOT  
TO TAKE ME TO MY DOOR.

HEH, HEH, SO YOU LIKE  
BEING IN THE ARMS OF  
A STRONG  
MAN...



IT'S LIKE MY WEDDING WHEN I  
CARRIED MY WIFE TO OUR HOTEL  
ROOM, BUT I  
DON'T THINK  
IT'S GOING  
TO END  
UP THE  
SAME  
TODAY,  
HA, HA



STOP MOVING. I'VE GOT TO  
GET THE KEY IN.

YOU KNOW,  
YOU SHOULDN'T TAKE  
ADVANTAGE OF THE SITUATION...

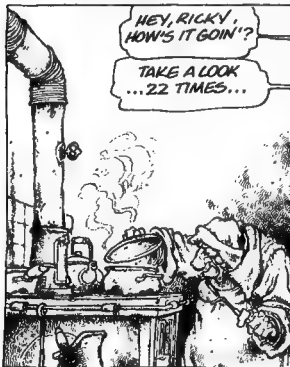
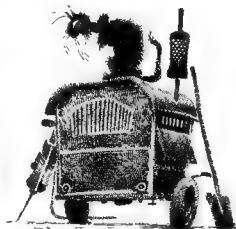
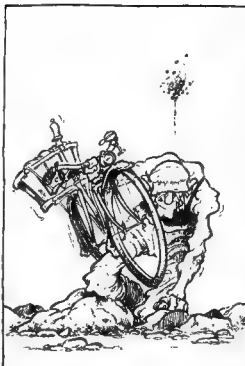


'CAUSE I'VE GOT  
WORK TO DO. I  
AIN'T A PICK-UP  
TRUCK.



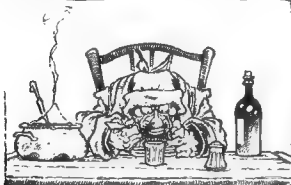
PHEN! MY ARM  
FEELS LIKE JELLY.  
SHE'S WEARING ME OUT,  
THE OL' LADY.



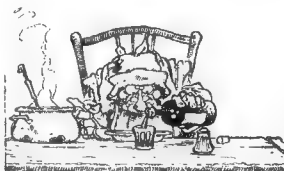


YA SICK RICKY? IZZAT  
WHY YA CAN'T STAND UP?

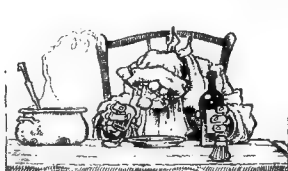
I'M POOPED. I HAD TO STAY  
HALF THE NIGHT, 'CAUSE OF HER  
WALKAT ELEVEN. IN MY ARMS  
ALL DAY. 22 TIMES. THE OL'  
LADY...



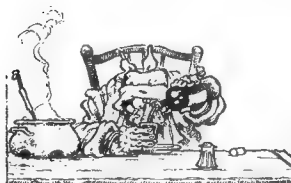
RICKY, YA CAN'T  
MEAN?...THE OL'  
LADY? IN YER ARMS? YER  
TELLIN' ME YOU SCREWED  
THAT OL' LADY ALL DAY  
LONG? 22 TIMES?  
YER SICK!



SO I FILLED IN THE  
TRENCH. MOVED ALL THE  
DIRT BACK. TRAMPED IT, PACK-  
ED IT SOLID, SO THAT SHE'D  
LEAVE ME IN PEACE. THE OL'  
LADY. I'M EXHAUSTED. CAN'T  
EVEN LIFT MY HEAD...

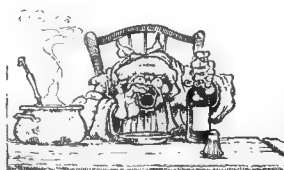


I DON'T BELIEVE IT!  
WHAT ABOUT YER WIFE,  
RICKY? AND YER KIDS?  
IT'S DISGUSTING. AN  
OL' WOMAN. YOU MAKE  
ME PUKE!



LET ME REST. I'M POOPED.  
FINISHED. WIPED OUT.  
22 TIMES. THE OL' LADY.  
SHE'S WORN ME OUT...

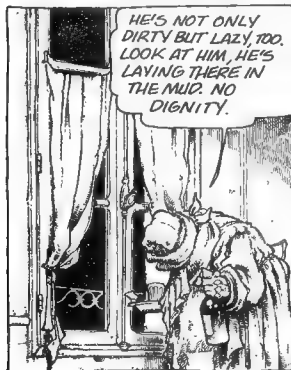
WORN YOU OUT! I JUST  
CAN'T BELIEVE IT! I'D NEVER  
HAVE THOUGHT... PERVERT!  
SICKO!



HE RUINED MY DAY  
WITH HIS HOLES. HE KEPT  
TOUCHING ME WITH HIS DIRTY  
HANDS. NOW I SMELL LIKE  
SWEAT AND TAR. IT'S DIS-  
GUSTING.



HE'S NOT ONLY  
DIRTY BUT LAZY, TOO.  
LOOK AT HIM, HE'S  
LAYING THERE IN  
THE MUD. NO  
DIGNITY.



WHEN I WAS YOUNG,  
THERE WAS A WORKMAN  
LIKE HIM THAT WANTED TO  
MARRY ME. I THOUGHT ABOUT  
IT FOR A WHILE, BUT I TURNED  
HIM DOWN.

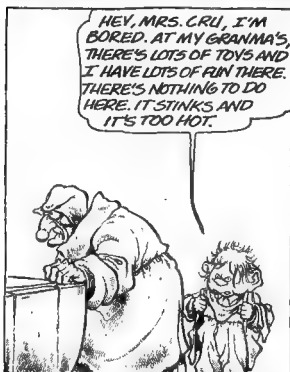


SURE  
WAS A NAR-  
ROW ESCAPE.

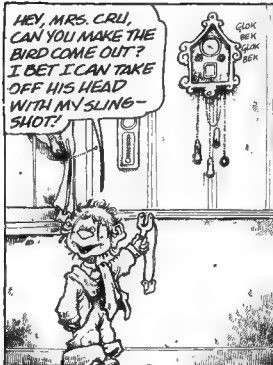




# One Afternoon.







HEY, MRS. CRUI,  
CAN YOU MAKE THE  
BIRD COME OUT?  
I BET I CAN TAKE  
OFF HIS HEAD  
WITH MY SLING-  
SHOT!



NOT NOW, IT'LL COME  
OUT LATER. SHUT UP  
OR I'LL LOCK YOU IN  
WITH THE BEES.



WHAT  
BEES? YOU  
HAVE  
BEES?

LOT'S. THEY STING  
YOU IF YOU BOTHER  
THEM. IF YOU'RE NOT  
QUIET, I'LL LOCK YOU  
IN WITH THEM AND  
YOU'LL SEE.



WHEN MY DAD COMES  
BACK, I'M GONNA TELL  
HIM YOU WANTED TO  
LOCK ME IN WITH  
THE BEES.



WILL YOU  
SHUT UP? I'M  
TIRED.

I WISH I WAS WITH MY  
GRANMA. SHE GIVES ME COOK-  
IES. AND HER FACE AIN'T  
UGLY. HER HAIR SMELLS NICE  
AND SHE PUTS PINK STUFF ON  
HER FACE, LIKE GRANMAS ON  
T.V. WHY DON'T YOU HAVE ANY  
T.V., MRS. CRUI?



SHUT UP!

I'M  
HUNGRY.  
MOMMY SAID  
YOU'D FEED ME  
AT FOUR.



NOW I HAVE TO FEED  
YOU? PEOPLE HAVE NO SHAME.  
I'M GOING TO HEAT MYSELF  
SOME WINE. I'LL GIVE YOU SOME  
THAT'LL KEEP YOU QUIET.



WU



I DON'T BELIEVE IT! GIVING WINE TO A CHILD THAT AGE! THE OLD COW! THAT'S THE LAST TIME YOU SET FOOT IN HER PIG STY!



HELP PEOPLE, AND THAT'S HOW THEY SHOW THEIR GRATITUDE, WITH INSULTS.



DON'T THROW UP IN MY HANDBAG, YOU DISGUSTING CHILD... I DON'T BELIEVE IT! THE FATHER'S DRYING OUT, AND I COME BACK TO FIND YOU PLASTERED! WHAT HAVE I DONE TO DESERVE THIS?!



MY WHOLE AFTERNOON IS RUINED, AND NOW I'M ALL UPSET.



I NEED SOMETHING TO LIFT MY SPIRITS.



FOR ONCE I HAD SOME COMPANY, AND I COULD HAVE HAD A NICE AFTERNOON.



BUT PEOPLE HAVE TO RUIN EVERYTHING. IT REALLY KEEPS YOU FROM WANTING TO BE NICE. NOW I'M ALL ALONE AGAIN.



SOMETIMES YOU WONDER IF LIFE'S WORTH LIVING.





# CARMEN'S MAILBOX



Bringing Carmen Cru to our shores has been a labor of love for all of us. Now that the first issue is in your hands, we'd like to know if you feel the same way about "the Dirty Harry of bag ladies" (thanks go to Jan Strnad for that great line!) as we do. So, write to us and tell us what you think, and if you'd like to see more of our Franco-American humor exchange.

**Please address your letters to:** R.J.M. Lofficier, 6539 Jamieson Avenue, Reseda, CA 91335.

As an experiment, we sent an advance copy of "The Sanitation Department" to a number of fellow comic-book professionals, asking for comments.

Here are some of the responses we received.

Dear Jean-Marc & Randy:

Thank you for letting me see a preview of the "Carmen Cru" strip. (It's funny, but although when you told me about the strip I had not heard about it, I've since come across it in German translation in U-COMIX. There are no coincidences...)

Humor may be the most difficult of genres to translate and I think that's because humor embodies the most subtle details of a culture like nothing else. I can't help but think of the hopelessness of translating "Pogo" into any other language (even British!) and the well-meaning but off-the-mark effort to put "Achille Talon" ("Walter Melon") into the American market. (We just don't have that tradition of *petite bourgeoisie*.) You get a lot, but there's something missing.

This isn't always the case, as in Anthea Bell and Derek Hockridge's wonderful translation of "Asterix." Of course, very often they just make up new jokes—but they are hilarious.

I saw a few strange nuances in the Carmen episode you sent me—the attitudes of French bureaucrats and American ones are a bit different—but overall, it was delicious. It was nasty and biting—and universal. There's something about that old lady that transcends cultures. Carmen is also a kind of strip that, frankly, we just don't have in America. Our comic books are narrowed down to adventure—and the major comic strips, "Doonesbury" perhaps the exception, are all too jovial. "Carmen Cru" is biting—without an ideological axe to grind—just mordant, dark, and funny. You'd have to go to Shelton and Crumb, and even then...

Hey, I don't know whether the public will take Carmen to its collective breast—but I was delighted. More than that, it fills a gap—and maybe even a need. Thanks for letting me see it.

—Peter B. Gillis

Dear Jean-Marc & Randy:

"Carmen Cru" is unremittably nasty, cruel, inhospitable, and someone I hope never to meet. On the other hand, I love her for being unremittably nasty, cruel, and, well, you get the idea. She's real, funny, and cuts right to the gut. Lelong's art is also astonishingly on target—Carmen IS a real person, not some mere one-dimensional cartoon. Keep 'em coming!

—Mary Wolfman

--The Editors

Dear Jean-Marc:

"Carmen Cru" is clearly one of the astonishing cartoon strips out of France that never ceases to amaze me with their incredible craftsmanship.

Over the years, the question occurs and reoccurs... why hasn't the European cartoon quality been noticed in the United States? But here comes "Carmen Cru," translated into English. Perhaps something is happening.

"Carmen" is a good example of the kind of meticulous work that I have referred to. I can't imagine the hours that Lelong has put into his feature. It is, how you say in France? *Fantastique!*

Up until now, I have had to be satisfied just reading the pictures, but with the Renegade Press edition, I will look forward to settling down in an easy chair and reading the translation, which will be a treat, I'm sure.

—Harvey Kurtzman

Dear Jean-Marc & Randy:

You are to be congratulated—and thanked—for bringing the, er, adventures of "Carmen Cru" to the American comic-book audience, which often seems to behave as if minor riffs of basic super-hero themes are an occasion for the sending up of congratulatory rockets.

For myself, I love super-heroes (surprise, surprise!) but I also love "Pogo" and "Krazy Kat," "Alley Oop" and "Asterix," "Lieutenant Blueberry" and "Terry and the Pirates." And while the verdict is still out on whether "Carmen Cru" will grow on me to the same extent that the above characters have, any comic strip in which an old lady hand-delivers her garbage to the city's sanitation department can't be all bad.

Long may she "rain"—on pomposity and puffery!

—Roy Thomas

Jean-Marc:

"Carmen Cru" is the quintessential granny of the '80s. She's poor and forgotten, but far from down and out. She doesn't take any crap. She has her pride. She's the Dirty Harry of bag ladies.

—Jan Strnad

# Cöming Next In...

# FRENCH ICE

## FEATURING CARMEN CRU ISSUE 2



### OL' PALS

Is he friend... or foe? In **Ol' Pals**, Carmen reveals a hidden side of her personality vis-a-vis a tomcat that haunts her backyard.



### THE OYSTERS

Then, in the hilarious story of **The Oysters**, Carmen confronted with a couple of aging hippies, forcing her into a face-to-face confrontation with the spectre of sexual revolution. Will she be up for it? Do chickens have lips?



### THE INHERITANCE

And Carmen's Nephew makes a return appearance in **The Inheritance**, a moving story in which Carmen travels to the country, and her family's farm, after receiving a letter telling her of the death of a close cousin.



### THE LIBRARY

Her crotchety personality quickly reasserts itself in **The Library**, a wonderfully amusing tale of Carmen running amok in the city library.



### THE ANIMAL'S FRIEND

Last but not least, **The Animals' Friend** wraps up our second issue with a tale of yet another insufferable child who meets her match when her path crosses that of Carmen Cru.

Five new stories in which Carmen gets to strut her stuff, and her readers get to laugh, to cry, and to be glad that the quintessential granny of the '80s doesn't live on **their** block!

...OF  
STORIES.



# THE DARK SIDE...

# Danger Comes In Many Forms!

## SHADOWS FROM THE GRAVE

perfect balance in the lush artwork of David and Dan Day.

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**PICTURESCOPE  
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THE 3-D ZONE #3

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"PictureScope Jungle Adventures"  
A 3-D comic and coloring book with art  
from Jay DeBruin, with a L.B. Cole cover  
For more information,

**WOMEN'S COMIX 1987 #12**  
Written by various  
A 40% discount on all orders over \$25.

This is a special double-book collectors' item not off the shelves. We bring you a first ever—written, drawn, and published by women (this description was even written by a woman—how about that?). In this first issue since the move to *Contributors*, we bring you an absurd look at fashion. *Contributors* to this issue include Lee Borsavage, Diane Norring, Trina Robbins, Anna Kramnik, Sharmin Rudaki, Joyce Farmer, and Malinda Gebke [wrote].

There are many more talented women contributing to this fun "first" issue, and they will be kept in line by our co-editors Dot Seda and Kristine Wright, both having been previous contributors to *Women's Comics*.

**max TREE**  
A LUXURY HOME COLLECTION



"THIS BLOODY BRIDGE"

MS. TREE #38  
By Max Collins and Terry Beatty

"This Bloody Badge," chapter two of the novel, "Like Father," originally scheduled for #37). Ms. Tree continues her investigation of her policeman father's mysterious death while trying to come to grips with her younger sister's alternative lifestyle. Also—a classic "Johnny Dynamite" story

KAFKA #1  
Written by Stefano  
Art by Stefano

This is a six issue limited series that will take place over the course of six days. Kallik is running from his former employers, the catch is—they have his wife and he must get her back!

Monthly tension-filled action!

**SHADOWS**  
ON THE  
**GRAVE**

**Shadows From The Grave #2**  
Written by Kevin McConnell  
Scripted by David Day  
Directed by Dan Day  
From 1849 Baltimore to 1932 Salem, we  
know you two tales of undying evil and terror  
pages of horror in the tradition of EC and  
Larren. This is the second in a two-issue  
limited series



**THE SILENT INVASION #7**  
Written by Larry Hancock  
Art by Michael Chenais

**The Silent Invasion** begins its second year of publication with a brand new story, a new town, a new job, a new life, as Matt Slaughter tries to pick up the pieces of his life three years after the conclusion of issue #6. Also including "Suburban Nightmare!"

but must

**FRENCH ICE #2**  
Written and drawn by LeBlond  
Edited by R.J.M. Lofficer

**ETERNITY SMITH #6**  
Written by Dennis Mallonee

**Art by Rick Hoberg**  
Eternity Smith leads the U.S. Army into battle against the Force Five elite—the final showdown between Jason Thorne and Eternity Smith!



Cases of Sherlock Holmes #7  
Story by Sir Arthur Conan Doyle  
Art by Dan Day

Cover by Dan & David Day

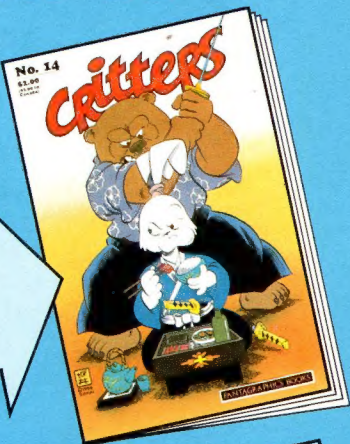




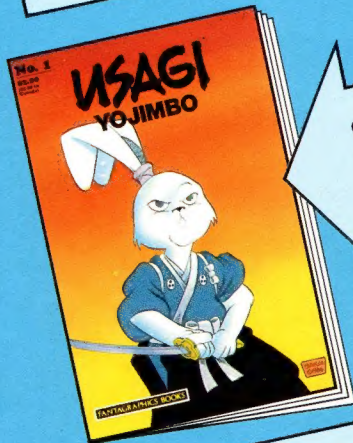
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